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Biography and Memoirs

CHIPS WITH EVERYTHING

Chips—The Diaries of Sir Henry Channon. Edited by Robert Rhodes James. 495pp. Weldonfeld and Nicolson. £3 3s.

Charming Chips Channon met brilliant Emerald Cunard at the Dorchester. He said to her "When royalty comes in, friendship flies out of the window." He said to him "Christianity is only for servants." He gave her his best bibelot, she gave him an inspired triviality. The consequences were that Chips's Garter went west, and the world said "Quelle joie!"

These items have been clipped out of this gold-jacketed volume of extracts from Sir Henry Channon's diaries, for the life that emerges has much of the irrationality and unreality of a game of Consequences. The first extract is for February 12, 1934: "Diana Cooper rang me with the lawn and in her fog-horn voice announced that the King of the Belgians had been killed"; and the last for November 18, 1953: "I gave a cocktail party for King Umberto".

In between there is such an entertaining of royalty, drinking of Krug, charming of duchesses, sparkling of diamonds and nodding of tiaras, that the middle-class reader risks the fate that befell Mrs. Simpson of being "literally smothered in rubies". To keep his head above the jewels and champagne he must firmly grip some solid facts. Channon was born in Chicago in 1897; came over to Europe in 1917 with the American Red Cross; went to Oxford; wrote two novels and a history of the Habsburgs; entered Parliament in 1935, and from 1938 to 1941 was P.P.S. to R. A. Butler, then Under-Secretary at the Foreign Office. But the three most solid facts are that Channon was rich, was English by adoption, and that he kept a diary.

He was rich in America because his Chicago grandfather made a fortune in shipping. He was rich in England because he married a Guinness. He belonged, he told his diary, "definitely to the order of those that HAVE—and through no effort of my own, which is such a joy". He had a handsome country house in Essex and a town house in Belgrave Square whose dining-room was a copy of the blue room of the Amalienburg near Munich. He bought Fabergé objects and was "sick with envy" of the Fragonards and Sevres he found in a Rothschild home. He found it "very difficult to spend less than £200 a morning when one goes out shopping" and considered R. A. Butler mean for occasionally taking a bus. Clothes rationing found him with forty suits—the great Gatsby! He gave money to Alfred Douglas whom he found poor and ill in Brighton, and libelists to his friends. In middle age he discovered "a new unexpected joy" in accumulating money. Distracted in 1945 that his shares had dropped £5,000 when Labour came in, shocked

at the "class legislation" of the 1948 Cripps budget, he was yet reassured by his accountants that "I shall not be completely ruined by the wicked Capital Levy".

He chose to be English because, like Mrs. Simpson, he found that Americans "have no air"; he preferred "this great island people". To his diary he confesses his "faith in Old England" and applauds "the gentleness of England" though alas, with Attlee as Prime Minister, "The England I loved and won and love still, is dying". England, from his diary, means the Royal Family, Society, and Parliament, where he represented Southend (a Guinness seat since 1918) from 1935 till his death in 1958. "This is what we have been fighting for," he tells Lady Cunard at a "fashionable, carefree" wedding reception in 1946. (To her credit, she answers: "Are they all poles?" Very few excursions are recorded out of this England into any other. When the hunger-marchers arrive in London in 1936—having, though he doesn't mention it, been helped by sympathizers on this last lap—he is "amused to see strings of taxis depositing the walkers at St. Stephens". Visiting Southend the day after a raid in 1942 with people killed and badly injured, he finds the town "rather excited, even stimulated... like a woman who has just been ravished".

Society—sometimes cleft by Mrs. Simpson or Munich—is numerous enough to fill the Amalienburg room in Belgrave Square or the Dorchester in wartime ("found half London there"); but dwindles sadly after the war with the deaths of Lady Cunard and Mrs. Corrigan. "London society has had a horrible blow. There is only me left."

Parliament means being in the know and first with the news. ("I wish I sometimes understood what I was voting for, and what against.") There is no word of political ideas or discussion of political measures—only political emotions that the Left must be kept out and therefore May, 1940 Winston, too. Chamberlain—who, flying off to Munich, seems "the reincarnation of St. George" and six months later "forgets no crisis on the horizon"—is Channon's hero. So there is irritation at the pogrom in Germany in November, 1938, for always makes Chamberlain's task more difficult. Chamberlain's fall in May, 1940, on "the darkest day in English history" is seen in terms of intrigue ("cheated and outwitted") and not of the needs of a nation in danger. When the House stands in silence after hearing of the extermination of the Jews in Eastern Europe, Channon thinks of the gesture—sublime, "a fine moment"

—and not of the event which occasioned it. Such a standpoint produces strange judgments and strange flights of fancy. Here is such a flight, in the entry for November 10, 1942 (just after Alamein and the landings in North Africa):

I want to be a Peer. There are many ways of becoming one. The quickest would be for Leslie Hore-Belisha to become Prime Minister, and to do that he would first have to be a Conservative. So I had a confidential chat with him, and later walked from Westminster to Stafford Place with him, trying to persuade him by every weapon in my armoury, to go over to the Tory party. He was surprised.

Here are some of the judgments. What is wrong with Frank Kithenrap is not her views, but her dowdy dresses. Killing is far too dowdy and middle-class. Virginia Woolf, though "she did much indirectly to make England so Left", yet always "remained a lady" and Attlee is "a gentleman, or nearly so". (On Mrs. Attlee Channon turns "the full battery of my charm.") William Temple is "a fat foot of 63 with a fuddled, muddled brain". Hugh Walpole is "coisy, common and uninteresting, and quite devoid of the rarities—the volutes almost—that make an English gentleman, such as Thomas-made boots and Eton-muda inflections". (This is picked out by the editor as a sharp portrait.) And André Gide—though this is Proust's view—was never smart. Alas for the writers: a dowdy lot all except for Somerset Maugham.

Channon kept a diary for over thirty years—much longer, he notes, than Pepsy. In 1940 he buried the volumes in a tin box, along with "my best bibelots"; after the war he took them to "a special strong-room in the British Museum". Sometimes he wondered why he kept the diary at all: "to relieve my feelings? To console my old age? Or to dazzle my descendants?" The last seems the most likely; the kind of writing implies an audience which is to be impressed. Though he is not too strong on plain grammar ("The Moribourghs, who I am becoming very fond of," between him and I") he displays a variety of rhetoric. There is the archaic—Sir James Barric and Lady Cunard lie a-dying and the diarist is up betimes; the biblical—"weary unto death" (after the birth of his son); the aced—"the cream of Peruvian society" (to hear Mussolini in 1934); the high-fluting—"Oxford captured in blossom"; the inflated—"48 hours social crucifixion" (of a boring weekend). We have the Apocalyptic—"Goodbye, wonderful Convention summer!"—and the Personalist—"Death, who has been on holiday" (this was October, 1944—a month after Arnhem) "hagged both

old Princess, Beatrice, the Queen of Spain's mother and the Archbishop of Canterbury today." Earlier "the Remper has hagged Elinor Glyn". Works pair off expectedly—Thomas totter, hearts throb, a diary is passed, favour is basked in, service is yoom. "What a writer I could have been," he says as he rereads the review of his first novel. But indeed he is, with a place secure beside St. Salteena.

There are odd points about the editing. Some of the footnotes are redundant; when Channon writes on the summer of 1939, "I gather it has now been decided not to embrace the Russian bear, but to hold out a hand and accept its paw gingerly," he thinks of a more apt simile for the half-hearted Anglo-Russian negotiations of 1939; yet when Channon makes a mistake, saying for instance that Lord Grey of Falloden was Ambassador to Washington (page 330), or confusing (page 117) the League of Nations Union, the editor does not correct him. The odd thing though is why his son—his "dumphy" as he calls him—has allowed the diaries to be published at all. Does he want his father to be judged by such entries as—

8 July 1936. George Gage landed, and was entrancing about his visit to Germany last year, when he was received by Ribbentrop, Hitler, and escorted everywhere by Storm Troopers. Honour and I can now hardly wait.

11 March 1938. An unbelieveable day in which two things occurred. Life took Vienna and I fell in love with the Prime Minister.

25 November 1947. My own Eton dinner for the Queen of Rumania and the Queen of Spain. I "laced" the cocktails with Benzadine, which had always makes a party go. There must have been an attractive side to Channon. He had many loyal friends, he won the regard of Winston, who stayed with him for weeks in the war, he was, according to his editor who watched him in the House, well liked by other members. Little of this comes through in this volume. We learn to the diarist who goes and I "he displays a variety of rhetoric. When Bowell exposes himself as one who has fallen short of the ideal he would like to be, a man of great insights and aspirations. He was to be popular but he also wanted to be good. When Channon exposed himself—"Only a few years ago I was handsome, lustful, a favourite of Churchill, a protégé of Mr. Chamberlain's"—he is not the diarist that is shabby. It is the original aspirations; more bibelots, more jewels, more Queens to dinner.

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Fiction

KNOW ANY GOOD TORTURES?

VICTOR KOLPAKOFF: *The Prisoners of Qnal Dong*. 214pp. Secker and Warburg. 25s.
DON CARPENTER: *Blade of Light*. 143pp. Arthur Barker. 18s.
JOHN LEONARD: *Wyke Regis*. 271pp. Gollancz. 30s.

When a Western army fights against anti-communists, one of the most brutal consequences is the torture of prisoners by over-zealous Westerners who think themselves "civilized". Torture was, officially, condoned by the British in Cyprus, and by the French in Algeria. All three armies were each less likely to torture, say, German prisoners in the anti-Nazi war: some information can be extracted from guerrillas, who rely on surprise attacks, than from the ill-informed, scrupulous of regular armies. Yet, being indecent, the practice is counter-productive, since the guerrillas are confirmed in their hatred and contempt for the foreign invaders; further, those soldiers who in the torture feel dirtied, their morale crumbles, some of them will go on to join the guerrillas and write propaganda against their own government.

Victor Kolpakoff's cold, single-minded account of the torture of a Vietnamese by Americans and their local allies is by no means sadistic. He is describing the kinds of American who are most likely to do the job. There is an obedient, Negro tanker, a WASP officer, Lieutenant Buckley, a stockade prisoner named Kruger, who may win back his old rank through obedience. This seems a fair cross-section of the American "military-police"—though racial factors are merely referred to explicitly.

The title, *The Prisoners of Qnal Dong*, supports the author's suggestion that all those involved in this atrocity are equally trapped and helpless. This is a common meta-

phor for the American involvement in Vietnam; but it is only a metaphor. The Vietnamese prisoner cannot stop being tortured; the Americans can stop torturing him if they want to. There is a suggestion that the Vietnamese, who defies the interrogators and manages to kill himself, is more "free" than they. This is doubtless true in a sense—abstract and metaphysical. It might be helpful if Americans were to adopt a more natural and materialistic approach to the question of physical cruelty.

An equally cold account of cruelty is Don Carpenter's *Blade of Light*; but it lacks point. The principal character is an American boy called Semple who is ugly and uneducated, had at fighting and equipped with bad teeth and skin. The author records his deficiencies with effortless disgust. Semple loves Harold Hunt, who has beautiful brown eyes and a remarkable interest in causing Semple the maximum humiliation. He punishes him very hard, has him stripped by a mob, forces a hillbill down his throat. Semple enters a mental home, strangles a girl, meets Harold in later life and so disfigures him that the cruel beloved falls from a window to his death. The author perhaps deserves some credit for making this ritual of pain almost, but not quite, relievable.

"Do you know any good tortures?" asks a girl in *Wyke Regis*. I collect tortures. Last week I found an awful torture they do in the Middle East. The man she is talking to laughs at her. He is a good American, easy to identify with. He works for a liberal radio station, due for investigation by the official anti-Communists. He is brave and intellectual, sporty and amusing, capable of dignity when necessary—a little too good to be true. He is sardonic about the Left, studying "authentic British atrocity pictures".

They gloated over their glossy atrocity, and Cynthia snorted: "Marx! Poor old King of the Caribbees! He should have known the dialectic is basically a sexual act, and sometimes a sex crime."

But the villains are decidedly on the Right, headed by a powerful intellectual editor with the face of a prophet and the fervent anti-Communism of an ex-member. Interested in the nation's decadence, this monster studies the case of a boys-school teacher accused of psychological therapy through homosexual acts. Finding his own son involved, the monster brings out a riding-crop and the boy hangs himself. True virtue is represented by a distinguished old New England family, easy-going, liberal and tradition-conscious. This far-fetched and undemanding novel is over-supplied with literary references but readable and decent.

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But the villains are decidedly on the Right, headed by a powerful intellectual editor with the face of a prophet and the fervent anti-Communism of an ex-member. Interested in the nation's decadence, this monster studies the case of a boys-school teacher accused of psychological therapy through homosexual acts. Finding his own son involved, the monster brings out a riding-crop and the boy hangs himself. True virtue is represented by a distinguished old New England family, easy-going, liberal and tradition-conscious. This far-fetched and undemanding novel is over-supplied with literary references but readable and decent.

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Medieval Studies

SHE LOVES ME, SHE LOVES ME NOT...

OLIVE SAYCE (Editor): *Poets of the Minnesang*. 318pp. Clarendon Press: Oxford University Press. £3 5s.
BARBARA GARVEY SEAGRAVE and WESLEY THOMAS: *The Songs of the Minnesingers*. 232pp. University of Illinois Press. (American University Publishers Group.) £5 15s.

Poets of the Minnesang presents an anthology of the German lyric of the period 1150-1400 and begins with an introduction which, with remarkable compression, includes in a few pages a survey of the historical development, the Provençal influence, the conventions of courtly love, poetic genres, *topoi* and imagery common among the Middle High German poets, the musical and metrical basis of the poetry and the manuscript tradition. There follows a selection of texts from twenty-six *Minnesinger* preceded by nine of the anonymous poems. A short general introduction accompanies each poet's work, while a quarter of the book is devoted to more detailed notes on the edited stanzas including in each case an analysis of the metrical form. Apart from the index of first lines, the work concludes with a glossary which appears to incorporate each Middle High German word in the text with an English translation and at least one reference to its usage.

The editing and annotation of the texts include no new material but the editor's judgment can almost always be trusted in her balanced assessments of previous scholarly opinion. What emerges most clearly from the anthology in spite of a high degree of conventional and formulaic expression is the enormous variety of emotion conveyed by *minne*. This is apparent not only in the broad development within the tradition from the mutual, fulfilled love portrayed in the earliest lyrics to the one-sided spiritualized adoration of the lady by the poets of the high courtly period, leading in turn to Walther von der Vogelweide's plea for a more natural and reciprocal relationship between the sexes. The diversity of feeling appears also in the highly individual treatment of many poets regardless of their precise place within the chronological scheme. The superficial eroticism of Heinrich von Veldeke, contrasting with the ethical conflicts of Friedrich von Hausen and Hartmann von Aue, their allegiance divided between service of the lady at home and service of God on the Crusade; the light-imagery of Heinrich von Morungen, dazzled by the radiance of his lady's presence and at the same time prey to a morbid introspection which borders on insanity and death; the very human mingling of tenderness and sensuality in the verses of the Kttenberger, perhaps the most sympathetic of all these poets in his ability to convey equally the attitude of both female and male partners to their relationship; the melancholy languishing of Reinmar von Hagenau, torn between vain service of the unattainable lady and the awareness that only by constant devotion can he hope to achieve even the slightest progress on the way towards the reward which he hardly dares to express—though even Reinmar, the most notable German exponent of the theory of courtly love with its emphasis on unreciprocated adoration by the lover, can on occasion adopt the pose of the dialogue (*Wechsel*) and the address to the messenger (*Botenlied*) in which the woman is permitted to express affection; the greater didactic emphasis and concern with formal virtuosity among the lesser poets with which the selection concludes; those are but some of the more striking variations within the tradition of *Minnesang*.

The German *Minnesinger* undoubtedly represent one of the finest epochs of medieval literature, but the class of reader for whom this anthology is intended is somewhat difficult

to determine. The general reader approaching this poetry for the first time would probably need more than a good knowledge of modern German and the glossary and notes to help him, and the editor provides a translation of only the more difficult passages. The professional scholar is at once limited by the selective nature of the book; under the names of the Kttenberger, Kaiser Heinrich, Otfried von Strassburg and Wolfram von Eschenbach appear all the lyrics attributed to these poets with any degree of certainty, but with the other authors one can only hope that a hard-back edition at this price can scarcely be recommended for the undergraduate market.

The decline of *Minnesang* is suggested here both by the inferior quality of the later poetry and by the shorter selection from each author, accompanied by a contraction of the critical comment. This was clearly the editor's intention, but one occasionally feels that the anthology of the more famous earlier poets has suffered in consequence: twenty poems could not adequately suggest the importance of Walther von der Vogelweide in any selection (perhaps it would have been preferable here to replace the political and religious poetry by stanzas concerned with *minne* as such), and the terse style in which Mrs. Sayce is obliged to couch her notes sometimes forces her to be excessively dogmatic, as in the case of the Kttenberger's falcon song, where even a full page of comment does less than justice to the "many widely differing interpretations" which in her own words exist beside the particular one she prefers. The book is a sound piece of scholarship which gives a careful survey of the material the editor chooses to present, but Mrs. Sayce ignored the last thirteen poets (precisely half the named authors represented) and concentrated her critical energies on a complete edition of the classical period, she might have produced an annotated English rival to the standard text of Kraus, *Des Minnesingers Frhling*, which would have found ready acceptance among medievalists everywhere.

The *Songs of the Minnesingers* is a handsome and large book, about eleven inches square, and in the end-pocket is contained a gramophone record on which a selection of the songs printed are performed. Scattered through the text are many pictorial illustrations, though these are mostly without caption, and there is no list of illustrations. Also scattered through the letterpress are many musical examples. The section devoted to Walther von der Vogelweide contains nine lyrics in musical settings, and of these several appear in more than one version, bringing the total to twelve music examples. These are given in large, clear print, with the original German text, and with adequate captions.

Unfortunately, the organization of this book and the accuracy of the research behind it are far from perfect. On page 23 there is a facsimile of a page from a Berlin manuscript (now deposited at Tbingen), giving the lyric "Winter dinu meil" without incipit, transcription, or reference to any other part of the volume. There is a transcription of this lyric, an English translation, and a commentary without any reference to the facsimile. The index of lyrics also omits mention of the facsimile. We are given three different transcriptions of the lyric "Nu alrest", namely, that offered by Schering in 1931, that by Friedrich Gennrich in 1924, and again by Gennrich in 1940. The endpapers of the book contain the notes for the gramophone record which includes "Nu alrest", but there is no reference to the transcription and discussion of the song, nor any indication which of the three versions has been used. For those songs for which no music examples are offered the original German text is omitted, and only the English translation given. This is a grave shortcoming: in so lavish a volume, not choosy price,

parallel German and English texts are obligatory. Walther's most famous poem, "Unter den Linden" appears only in translation. Moreover, the lyrics are given with music examples and others not. It is true that in many cases the melodies have been revived, but the reader should be warned, and not left to guess it.

The introduction endeavours to sketch the general background and the chivalric tradition in acceptable and instances of "vulgarisation". At one time the authors' judgment is undeniably naive, as when we are treated to a definition of *minne* as "an emotional passion which is both physical and spiritual", which is "on the one hand a secularization of the adoration of the Virgin Mary... on the other hand... a refinement and sublimation of the drives and virtues of ancient pagan times". Why only ancient and pagan?

Finally, there is the business of scholarly accuracy. One example must suffice. In the section on monasteries and cloisters we are told that the best known of the songs in praise of Mary is perhaps the *Marientied* of Melk, an Austrian choral composition of the early twelfth century. A polyphonic composition of the early twelfth century would not be "choral". One of the meanings of the German term *Choral* is "choral". It is true that the Melk MS. 381 (Codex J 11) contains the text of a famous lyric, the "Marientied" of the margin a later hand has written some music. For the past century, scholars have known that this marginal music has no connection with the "Marientied" but that it belongs to a popular fourteenth-century French ballad. One needs only consult *Archiv fur Musikwissenschaft*, V (1923); Michael, *Welt*, (1928); G. Adler, *Handbuch der Musikgeschichte* (1930); F. Krmrer, *Die Musikaltike des Papst Codex (I) 1931; Unsere Heimat*, series, VII (1934).

Art and Music

ROMANTIC LANDSCAPES

MARTIN HARDIE: *Water-Colour Painting in Britain. II: The Romantic Period*. Edited by Dudley Snelgrove with Jonathan Mayne and Basil Taylor. 244pp. Batsford. £6 6s.

The second volume of Martin Hardie's *magnum opus* covers, in four chapters, the years in the first half of the nineteenth century when the technique was at its peak. The great names are each given a chapter: Turner, Constable, Colman, the Varleys, Cox, De Wint and Coppley Fielding. One on the Romantic school includes Cromie, E. T. Daniell and Henry Bright. There is a short introduction on the foundation of the water-colour societies. The old Water-Colour Society is described with its Olipin and James Ward, and the Association of Artists with its members Luke Kennell, Thomas Bewick, the Chalmers, Joseph Powell and Thomas Sidney Cooper, C.V.O. (who could only be described as cow-painter ordinary to the Queen and Prince Consort). The chapter on Samuel Palmer includes Linnell, Calvert and the rather lesser figure Francis Oliver Finch, while that on Bonington, naturally discusses T. Stottor Boy.

So far, the author has followed the usual form very closely. The first volume was marked *allegro*, with this one moving into a grander and assured *adagio*. It remains to be seen in the last volume, due for publication next autumn, whether he will treat the Victorian in a *schizero* or *rondo*. But early because of the superiority of his subjects and partly because he has been able to cover so many artists, the treatment is now majestic. In each essay he records all that is needed to be known of the artist's life, with quotations from letters, a judgment by contemporary and modern critics such as Ruskin or Oppé and, most important of all, a detailed analysis of the technique. As a painter himself, he is well qualified to do this, and his descriptions of the methods are extremely lucid (as one had come to expect from the first part of the work). This clearly also informs his judgment. Three brief examples will convey his style. Here he is on Turner:

While Constable painted midday and afternoon, Turner studied the miracle of rain, when all nature is hushed and glided in transient gleams quivering through a film of mist or smoky gold, and the more rarely seen miracle of dawn, when life that has been passive and suspended, begins to glow with a new hair-fur like a child waking from sleep.

On Constable:

Whatever is solid is enveloped in atmosphere; whatever is solid is used to enhance an element of motion. Looking at a Constable gives the experience as of looking up into the sky, that the earth is really spinning and moving.

On Colman:

His line is not merely a boundary to a patch of colour; but, boundary to the space left between the masses or patches of dark and light. Nature, actually, has no outline. Colman was always preoccupied of the left space, whether he

was drawing architecture or pure landscape.

His trees are drawn with a series of sheer conventions for the nearer foliage, not the large loops of Gainsborough, but a set of smaller loops like a bunch of bananas, repeated over and over again.

This extract gives the essence of his treatment, his sometimes wry humour and his acuity as a critic, with his sharpness due to his own experience in this medium. For this reason, we can trust him absolutely on the use of gum by Bonington, a process actually barred by the Old Water-Colour Society. And there is sound sense in his recounting the tale of Squire Fawkes sitting beside Turner watching the paper being "soaked, blistered, daubed, rubbed, and scratched with the thumbnail, until at length beauty and order broke from chaos".

For the first time the question of contemporary faking is raised. Bonington died, not yet twenty-six, in 1828, and in spite of his large output, as early as 1831 there was a flood of imitations. It is reassuring to note that the editors have consulted Dr. Spencer, the present-day specialist on Bonington. In 1905 a young lady

EASTERN AESTHETICS

HENRI L. JOLY: *Legend in Japanese Art*. 623pp. Kegan Paul, Trench, Trubner & Co. £8 15s.
LIN YUTANG: *The Chinese Theory of Art*. Translations from the Masters of Chinese Art. 244pp. Heinemann. 35s.
SADAMI YAMADA: *Brushwork of the Far East*. Sumi-e Techniques. 151pp. Batsford. £3 3s.

The stately volume in which Henri Joly compiled his directory of the extraordinary multitude of superstitions and traditions employed by artists and craftsmen of Japan in the wide variety of their productions appeared first in 1908. It is primarily a book for collectors, whether they are mainly interested in sword hilts, small lacquer boxes or coloured wood engravings. There seems no need to the representations of legend and preternatural figures in their art. The new edition of Joly is plentifully illustrated in colour and in black-and-white and while it was never meant to comprehend every small point, the text with scores of pictures may be called a masterpiece of its kind.

Dr. Lin Yutang's anthology, a triumph of his elegant English style, begins with Confucius and closes with the eighteenth century. It is rather a selection from the table talk and the kind though firm advice of China's artists than a complete statement of theory, which perhaps even China has not accomplished. Dr. Lin Yutang's introduction is largely historical, and for conciseness with so wide and varied a field to cover it is indeed laudable. This handbook also is duly illustrated in colour and black-and-white. The editor often makes his own comments: for example, as the eighteenth century passes: "Some of the eccentric art was just blotches of colour and ink. It was always possible to create a clownish effect and call it a new school, besides which it was much easier to execute, not needing the usual disciplines."

Dr. Yamada's book is a summary of disciplines for those who would use a brush and Chinese ink on white paper. Ink is here something of a deceptive term. It is considered in Far Eastern aesthetics to have five colour values. Then, the areas must not be thought of as merely paper without any significance. [They] have a profound meaning, for they give the painting a sense of spatial depth, they produce a sense of elegance and refinement. The illustrations include some 200 examples of the sumi-e techniques, with comments and instructions. Dr. Yamada is of course not only a leading professor of art but an artist fortunate in vision as in those techniques.

HÒ, XU, XANG, XÊ, CÔNG

TRAN VAN KHÊ: *Việt-Nam*. 224pp. 29 plates. Paris: Buchet-Chastel.

TRAN VAN KHÊ's book on the music of Vietnam is part of the series "Les Traditions Musicales", under the general editorship of Alain Daniélou. TRAN VAN KHÊ, born in 1921 in South Vietnam, is obviously one of the main, if not the main, interpreters of the music of Vietnam. He is particularly fitted for this role, both by native background and by extensive studies in the west. The author received his doctorate in music from the Sorbonne and has been connected with various French bodies that are concerned with Oriental music, notably the re-education of the Institut de Musicologie de Paris, of the Centre National de la Recherche Scientifique and of Unesco.

The main sources of music in Vietnam are the Chinese and the Indian, which he traces the gradual ascendancy of the former. By the nineteenth century these and other influences had been amalgamated, to a degree that entitles the observer to speak of specifically Vietnamese music. The danger now is that this indigenous music may rapidly be destroyed by the massive importation of occidental music, both on the serious and the entertainment levels. Towards the preservation and knowledge of the native tradition, the present book makes a valuable contribution, aided by gramophone recordings in the Unesco collection, "Anthologie Musicale de l'Orient".

Particularly interesting to western observers are the various musical notations of Vietnam, usually conveyed by ideograms, as in the Chinese tradition. Since the beginning of the twentieth century a syllabic notation, using the Latin alphabet (hò, xu, xang, xê, công, &c.), has been employed, and there are even more recent experiments. Another interesting avenue has been that of tablature notation, either for lute or for cittern. (Both ideographic and tablature notations are illustrated on plates 26-

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These Literary Supplements

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Frank Cass

The two volumes of the Buchholz Broszat-Jacobson-Krausnick *Anteil des SS-Stroosses*, which were the subject of a middle-page article in the February 24, 1966, are to appear in paperback with Deutscher Taschenbuch-Verlag of Munich at DM. 12.50 each.

Speculator, first appears on the publishing scene. The archetype was H. H. Buncraft, who struck gold in California in the 1850s, founded the first "history factory" on the proceeds in 1860 and produced the first all-American "encyclopaedia" in thirty-four volumes, simply titled *Buncraft's Works*. Other meteoric characters, S. S. MacLure, Horace Liveright, George Harvey, flash past leaving a trail of legendary achievements, and vastly enriching their times.

As in England, the twentieth century opened with the battle for resale price maintenance, which, unlike the "Price War" in this country, the publishers lost. It was, however, only a paper defeat: the wiring of the case for net prices in the "Macy suits" from State to Supreme courts convinced the trade that fixed prices were a necessity. This point represents the full development of professional publishing in America. It opened up an era not only of commercial expansion, but also of greater control on a by now almost equal footing with British and European publishing. A number of publishers and editors, Max Perkins, Ben Huebsch, Pat Covici, Alfred Knopf, took American publishing into the world market, while others like F. N. Doubleday and G. P. Brent maintained the traditional strength of American publishing.

The last section of *Book Publishing in America* is called "Publishing Goes Public": it represents a tendency away from the gradual convergence of British and American practice. The postwar boom in literature of all sorts struck America with even greater force than this country. Sales doubled overnight and publishing as an industry attracted the interest of professional financiers. Their success encouraged others to transform their firms into public companies, and by this means to capitalize the rapid growth that seemed to be there for the taking. Soon business editors began to back publishing stocks as growth investments; to the market they had the piquancy of unfamiliarity, like The Beatles' Northern Songs in this country. Apart from the dreadful setback of the market collapse in May, 1962, when publishing shares went down by 40 per cent,

stocks have continued to do well. Publishing as a big business is clearly here to stay.

Mr. Madison's account is a simple, at times naive, chronicle. Within his four chronological sections he follows the fortunes of a comprehensive list of firms in some detail. To each he applies the same criterion—was it making money? The approving phrase "aggressive promotion" becomes almost repetitious, but Mr. Madison is at his best on financial facts and figures (it is a pity his sources are unannotated, although there is an adequate bibliography). He is less happy on characters like Thomas Mosher, Stone and Kimball, or Mitchell Kennerly, whose very considerable influence cannot be measured by the financial yardstick, and their activities are disposed of with disapproving brevity. The enormous volume of facts is occasionally marred by phonetic mis-spellings that suggest a dictaphone, and there are some errors of fact. It is a pity that the *canard* is reported that Harcourt Brace's abrupt disposal of Rupert Hart-Davis in 1962 was due to the latter's refusal to publish *The Group* rather than to Harcourt Brace's embarrassments following the stock market slump in May of that year.

When all is said and done, there is much to be said for this *simplest* approach. How else is to tell the growth of the Western Printing and Lithographic Company from a go-down in Racine, Wisconsin, to the million-dollar concern that transformed Walt Disney's creations into print and established the successful Little Golden Books series? How else to celebrate the long and distinguished growth of Putnam and Harper, or the vast concerns of Groslier, Inc., McGraw-Hill, or such recent phenomena as Addison-Wesley? How else to record the achievement of the World Publishing Company who managed to "arrange with Planeta Publishers Company to buy 3,000,000 copies of a 384-page pocket dictionary, which it sold for 10 cents plus a peanut wrapper"? The growth of American publishing makes a wonderfully varied and lively story; many chapters remain to be written.

A NOTE ON A. E. HOUSMAN

By John Sparrow

In 1955 Mr. Tom Burns Haber, of Ohio State University, published in a book called *The Manuscript Poems of A. E. Housman* the results of work he had done on Housman's poetical notebooks, which had found their way from the poet's executor, his brother Laurence, to the Library of Congress.

The matter so published by Mr. Haber consisted of inchoate fragments and "workshop" jottings, which the poet did not intend for the public eye. However regrettable it may be that Mr. Haber should have disregarded Housman's wish by giving these jottings to the world, it is desirable, since they have been published, that at any rate the worst of the mistakes in the editor's text and commentary should be corrected, so that readers of Housman may know what he really wrote and what he meant by it. The purpose of this note is to correct outstanding errors of transcription or interpretation in two of the pieces that Mr. Haber prints.

The first of these pieces is a quatrain—a complete poem in itself—printed on p. 48 of Mr. Haber's book from p. 192 of Housman's Notebook "A", where the text, as Mr. Haber says, is "erased and overwrote with wavy cancel lines": this is how he prints it:

When Adam first the apple ate
He had a friend to keep him straight;
God to a wife, I was hopeless odds.
Friends are a deal more help than gods.

As it stands, this makes nonsense—or, rather, as far as it makes sense it means the opposite of what Housman must have intended. The slightest acquaintance with the opening chapters of the Book of Genesis will tell the reader that something is wrong, and three minutes' thought should be enough to reveal to him the minimal change in the second line that is needed in order to put it right.

To check this, I obtained from the Library of Congress a photograph of p. 192 of Notebook "A", which confirms the obvious correction:

tion in 1.2: it is not possible to see what was written between "had" and "friend", but the space between the two words is much too wide for "n".

The photograph (besides showing that in 1.4 Housman first wrote "use" for "help") reveals an error in 1.1: there is no room for "first" between "Adam" and "the", and the word Housman wrote there is clearly "of". Cf. Genesis III, 3 "Of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it". It is also pretty clear from the photograph that Housman punctuated after "wife" with an exclamation mark, not a colon.

The quatrain, therefore, should read:

When Adam first the apple ate
He had no friend to keep him straight;
God to a wife, I was hopeless odds.
Friends are a deal more help than gods.

The second error on the part of Mr. Haber that I wish to correct is one of interpretation.

On page 61 of *The Manuscript Poems of A. E. Housman* Mr. Haber prints the following lines from the upper half of page 50 of Housman's Notebook "B": the lower half of the page, which no doubt contained the rest of the poem, has been cut away (I disregard alternative words and lines rejected by Housman, which are irrelevant, I think, to the interpretation of the text):

The Queen she sends to say
That I must ride away:
Forewell, then, friends; my sovereign sends

And I must not say nay.
She lends me a coach to ride
With a man in blue outside
Such need of me, good soul, has she
She will not let me deny.
Goodbye, my lady, goodbye:
There's no more tricks to try.

Mr. Haber rightly points out that the first line recalls the opening line of *Grenadier* (Last Poems, No. 5): "The Queen she sent to look for me"; but he surely misconceives the mood and meaning of the fragment

when he goes on to say that it "foretells a jocular mood quite unlike the mood of the grim effect of 'Grenadier'". So far from being jocular it seems grimly ironic.

The key to an understanding of the lines has been supplied, I think, by Mr. R. H. Lockstone of Mount Eden, Auckland, New Zealand, who writes to me as follows: "The 'man in blue' suggests an arrest more than a does an enlisting; and Housman's predilection for military themes is nearly always associated with such coats, not with blue." Mr. Lockstone might, I think, have gone further and said "never with blue", moreover, while recruits are not driven to the regimental depot in a coach, conscripts are (or would then have been) driven to prison in a Black Maria, with a policeman in blue on the box.

Any possible doubts about Mr. Lockstone's suggestion are surely dispelled by consideration of the dog when the lines were written—according to Mr. Haber in "July or August, 1895". It was just two months before this, on 25 May, 1895, that Oscar Wilde had been driven from the Old Bailey to Wandsworth to serve his sentence of two years' imprisonment. The poem beginning "On the hand of the young sinner with the handcuffs on his wrists" (Last Poems, No. 18), which describes someone being sent to prison "for the colour of his hair", is also written at about this time (Notebook "B", pages 70-71; August-September, 1895). Wilde's conviction (as we may infer from Laurence Housman's Foreword to his *Essays in Prose* and from a letter printed on page 200 of *A. E. H.*) his biographical sketch of his brother) must have made a deep impression upon Housman, and I suggest that this fragment, so far from being the product of a "jocular mood", is, like "Grenadier", a satirical comment on that event.



APARTHEID

its effects on
education
science
culture
and information

Prepared by UNESCO for the UN Special Committee on the Policies of Apartheid in South Africa, this report is to be submitted to the current session of the General Assembly.

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MAXIM GORKY

on
LENIN

edited and introduced by
Z. A. B. Zeman

University Press
Morrison and Gibb Ltd.

Tanfield
Edinburgh

TARAFOROVA'S PUBLICATIONS
Kama Satra Hindu Art of Living
English translation of the original
Sanskrit text by Taraforova, M. A.
London, 1967. Pp. 128. 10s. 6d.
This book is a collection of
instructions for the practice of
Hindu yoga. It is written in a
simple and clear style, and is
suitable for both beginners and
advanced students. The book
contains a number of exercises
and diagrams, and is illustrated
by a series of drawings. It is a
very useful book for anyone
interested in the practice of
Hindu yoga.

FIFTY-YEAR RULE

Extracts from reviews published anonymously in the TLS on November 15, 1917.

TOWARDS INDUSTRIAL FREEDOM. By Edward Carpenter.

TOWARDS INDUSTRIAL PEACE. By Alex Ramsey.

These two small books, which have appeared simultaneously, prevent an interesting contrast. Both are evoked by the war, and both deal with future industrial conditions, but from the most widely separated standpoints—the one visionary, the other actual.

Yet a strange thing happens. Mr. Ramsey, the practical engineer, who begins with the need of increased production, and expounds with professional knowledge the terms of the problem and the modes of improving existing conditions, ends where Mr. Carpenter begins; and more than that, he strikes a clearer and higher note of idealism. To quote a single passage from his eloquent final chapter on "Moral Responsibility", which deserves to be quoted in full:

The treasure of the world is mankind. In most precious jewels are bappy and precious lives. The man who by his work, example, and willing service is to leave the world a little better than he found it, is the only man who can truly claim to have fulfilled his duty. If we could impress this fact upon our casual consciousness, if we could inspire our manhood with this high ideal, if we could, in the year of grace, 1917, grasp the elements of the social relationship which the wisest man and the greatest teacher proclaimed nearly two thousand years ago, we should find our most momentous problems and our most menacing difficulties pale into comparative insignificance.

Mr. Carpenter, on the other hand, begins with the impending extinction of our commercial system, the passing away of the "shop-keeping age", and the need of a new spirit in social and industrial life. He ends with the gradual extinction of titles and the infiltration into Western countries of Chinese mandarins and Chinese ways. The antilexical is glaring, and not altogether due to the construction of the volume, which consists of scattered and, for the most part, old essays strung loosely together by some introductory and occasional references to the war. . . . Mr. Carpenter is a dreamer. He tries hard to be practical and to avoid Utopianism, but his temperament is too strong for him. He sees everything through the refracting medium proper to visions of the night. To him Western civilization, industry, and commerce appear as a hideous nightmare; primitive man, savage tribes, and Chinese civilization as a vision of beauty bathed in rosy light. It is the old story—the primitive Golden Age, when men dwelt in peace, with abundance of good things, happy, innocent, free from care, producing for use and beauty not for profit, and rejoicing in work. This idyllic state of things is rediscovered in Utopias or remote places of the earth and held up to our own degenerate age as an example, to lead us to the new Golden Age or the Millennium. Mr. Carpenter looks forward to the time when men will work for the joy of working, make things for use, for use, not profit and have no need of government. He follows Prince Kropotkin, who has expatiated on the same themes. It is the creed of the philosophic anarchist. Only do away with the existing order, strike and making, restored to freedom, will display more but the noble qualities proper to his nature but now warped and crushed by society; order will spontaneously evolve itself, voluntary organizations will "spring up" to perform all necessary services, and perform them much better than under the existing system. The truth of these visions is now being tested in Russia, where they have captured popular imagination. The result is only beginning to develop, but its character is already plain enough.

The Russian drama will exercise an important influence—already visible—on popular opinion in this country. It will turn many who were so apt to put their trust in visions of a better path and more sober plans, and to all who believe that improved conditions can be secured by gradual adjustments than by violent convulsions. He writes with real insight, knowledge and technical mastery, and yet with impartiality and a balanced judgment, well backed by a skillful pen. We know how to work things up with the present

and prospective relations of employers and employed which can be so unreservedly recommended to both. He has himself had experience of both conditions, and knows where the shoe pinches in each. His standpoint is explained in the following passages:

I have lived as a workman and know the most intimate conditions of his existence, his hardships, difficulties, and struggles, the uncertainty of his future, his hopes and aspirations, and the resentment which has entered like iron into his soul because he is denied the chance to take the place in life to which his natural gifts entitled him.

But I have also knowledge of the complexity of our commercial and industrial organism. I know the anxious problems of the management of large industrial enterprises; and, inasmuch as the wage-labour system is the only one to which we can look to carry us through the next generation and maintain our individual and national prosperity, I consider it reasonable to ask that men of good sense and understanding should do what they can to make it as just, workable, and mutually profitable as is possible under the difficult circumstances.

A man who can write like this is really at the centre. Not many have had his double experience, and very few indeed of those who have can express themselves in writing. It is to be noted that he does not exclude the eventual supersession of wage-labour by some other system, but he sees, as every sane man must, that industry must be carried on under it for the present and in the immediate future. The problem is to make it as fair and efficient as possible. This is discussed under ten heads, in addition to moral responsibility, referred to above. Of the several subjects it is difficult to pick out any for special notice where all are important and well handled. . . . Three chapters specially concern labour; they deal with "the growing power and immediate demands of labour", "how the workers can increase production", and "the mind of labour". In the last mentioned the place of Socialism is fairly stated. Two chapters are addressed to employers—one on the increase of production, the other on the machinery of arbitration concerns both employers and employed, and the Government as well. Finally, three chapters are still more general and may be said to concern everybody. They are on education and environment, control of food prices, and limitation of profits. But the whole book should be read by intelligent persons who wish to be well informed.

DR. ARTHUR SHADWELL

FAIRIES AND FUSILIERS. By Robert Graves.

Captain Graves . . . is Skeltonian by natural affinity and of set purpose. He sings as he goes; but under all his bravado you recognize an unusual sensitivity to beauty, and pity, and joy. He is not going to be sentimental, but his feeling gives the thrill to his gallant verse. There are moments to the book when we must realize that the writer has faced death, has all but died, and must face death again; and in the poem called "The Cottage" we have found the contrast between the delicious peace and beauty of the English (or Welsh) refuge and the closing stanzas more poignant than Captain Graves's most deftly particular descriptions of the loathsomeness of war.

Through the window I can see
Rooks above the cherry-trees,
Scarcely in the violet bed,
Bramble-bush and bumble-bee.
And old red bracken smoulders still
Among boulders on the hill,
Far too bright to seem quite dead,
But old Death, who can't forget,
Waits his time and watches yet.

This gallantry without swagger, this delight in life under the shadow of death, are all the more affecting for the simplicity of Captain Graves's utterance. . . . Captain Graves writes jolly nonsense, genuinely childlike poems about children; all sorts of quaint fancies, among which that about the scapegoat attending Christ to the wilderness strikes with the oddest and most convincing effect.

HAROLD CHILD

COMMENTARY

The Solzhenitsyn affair shows no sign of abating in the Soviet Union. The Writers' Union, possibly the country's last stronghold of Stalinism, recently called upon Solzhenitsyn to put an end to the "scandal" he had caused when his stirring letter to the Writers' Congress was published in the west last May.

Solzhenitsyn had called for the abolition of all censorship and protested at the bullying treatment to which he had been subjected over the last few years by the Union and by the police. The Union suggested that the time had now come for him at any rate to protest against the "misuse" of his letter in the west. Solzhenitsyn obviously had no intention of compromising, however. Understandably enough, he would still like to see his natural gifts entitled him.

But I have also knowledge of the complexity of our commercial and industrial organism. I know the anxious problems of the management of large industrial enterprises; and, inasmuch as the wage-labour system is the only one to which we can look to carry us through the next generation and maintain our individual and national prosperity, I consider it reasonable to ask that men of good sense and understanding should do what they can to make it as just, workable, and mutually profitable as is possible under the difficult circumstances.

Whatever the upshot of the *Last Exit* to Brooklyn trial, the book's publishers are going to be landed with a fairly hefty bill. Even if the case is won, Calder and Boyars will inevitably have to think twice before risking publications that are in the least vulnerable to this kind of prosecution, and it will only need a few of nerve among English publishers (it is said that *Candy* is now waiting in the wings). It is to safeguard against a situation of this sort that the Defence of Literature and the Arts Fund has been set up; previously entitled the Free Art Legal Fund, it has been stimulated into action by the *Last Exit* case and its first concern is to raise enough money to pay for Calder and Boyars's defence. If there is money left over after this is done, it will go into a permanent fund "to provide for the defence of any future cases brought against those who, in the opinion of the Trustees, are genuinely concerned with the Arts in this

country". The trustees are Herbert Bartlett, Jeffrey Simmons, and Roy Jones (to whom contributions should be sent, at 61 Welbeck Street, London, W.1), and the fund is smiled on by a list of forty-three sponsors—poets, novelists, publishers and critics, they range from Samuel Beckett to Montague Hallsrecht.

An unsmiling paragraph in last week's *L'Express* gave the news that General de Gaulle is about to meet with a first, if minor, laureation. He has been chosen as the subject of the ninety-first volume in Editions Universitaires's "Classiques du Vingtième Siècle" series—100-page essays analysing the ideas of the writers and thinkers held to have shaped the intellectual times. The General's output of memoirs and tactical studies may well seem a bit thin to qualify him for inclusion in such a series, and the fact that it is the general editor himself who has written the de Gaulle volume (it apparently took him a week), four other critics having turned the honour down, can easily be turned into evidence of some nervous pressure from above.

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THIS WEEK'S PAPERBACKS

Letters to the Editor (continued)

THE MYTHICAL WORLD OF OPERA

Titles in bold denote original publications.
Cookery.—COLETTI, BLACK: *The South-
ern Italian Cookbook. The French
Provincial Cookbook. Collier-Mu-
millan. 4s. 6d. each.*
Fiction.—LAWSON, FREDERIC: *The
Destruction of Theron Ware. Edited by
Everett Carter. Harvard University
Press. 13s. KATHRIN PERUTZ: *The
House on the Strand. Mayflower-Dell.*
5s. PAUL SCOTT: *The Chinese Love
Festivals. Mayflower-Dell. 5s.*
History.—WATTS, LAFEBER: *The New
Empire. An Interpretation of American
Expansion, 1800-1898. Cornell Uni-
versity Press. 24s. AONA FERRIN
WELSH: *The Growth of Cities in the
Nineteenth Century. Cornell University
Press. 24s.*
Poetry.—F. W. DATESON (Editor): *Selected
Poems of William Blake. 7s. 6d. JACK
DAVIDSON (Editor): *Eight Metaphysical
Poets. 7s. 6d. DONALD DAVIES (Editor):
The Later Augustan. 7s. 6d. ROBERT
GITTINGS (Editor): *Selected Poems and
Letters of John Keats. 7s. 6d. ROBERT
GRAVIES (Editor): *English and Scottish
Ballads. 7s. 6d. JOHN HOLLOWAY
(Editor): *Selected Poems of Percy
Bysshe Shelley. 7s. 6d. JAMES REEVES
(Editor): *Selected Poems of Samuel
Taylor Coleridge. 7s. 6d. Selected
Poems of Robert Browning. 7s. 6d.
Selected Poems of Gerard Manley Hop-
kins. 6s. Selected Poems of John Donne.********

Sir,—For any truly literary-minded
person it is a great pleasure to get
an insight into the mind of a person
like Mr. Auden when writing libretti
for opera (November 2), but we can-
not conceal our astonishment at his
account of how he wrote the libretto
for Stravinsky's *The Rake's Progress*.
He starts with certain statements about
Hogarth's series of that name which do
not correspond to the facts, such as
that "in his engravings Hogarth is not
interested in The Rake as a person. His
main concern is to make a series of
pictures satirizing various aspects of life
in eighteenth-century London. . . . As
you look from one engraving to the
other, the previous figures he has
shown in one disappear and he is seen
in entirely new company. As a person
therefore he has no history." This is
simply not true. On the contrary,
Hogarth's scenes are dramatic, but un-
avoidably subject to the limitations
which pictorial art imposes in this
respect. As to the engravings being
merely aspects of London life without
showing any connection with the
acting figures, apart from Hogarth
himself, the most glaring exception
is, of course, Sarah Young, Rake-
well's mistress, who appears in the first,
fourth, fifth, seventh (sitting opposite
Rakewell) and eighth pictures of the
series. Her mother whom we see
in the first picture appears also in the
fifth, the church, where she is quarrel-
ling in the background. The lady whom
Rakewell marries in this picture is seen
again in the seventh, the Fleet prison,
upbraiding her spouse.

These instances go to show that no-
body was more intent than Hogarth to
give unity to the series, as required by
his primary intention, which was to make
it tell the story of young Rakewell in
such a way as if it had been written
in the form of a play. As a testi-
mony to that dramatic quality of his
Hogarth, one might recall Lamb's dic-
tion: "I was pleased with the reply of
a gentleman who on being asked which
book he esteemed most in his library
answered 'Shakespeare', and being
asked which he esteemed next best, re-
plied 'Hogarth'." His graphic repre-
sentations are indeed books; they have
the feeling, the intellectual suggestiveness
of words. Other pictures we look at
with this dynamic quality, the fleeting
moment which Hogarth had lived by his
style, is concerned as the turning, at
least the transition point between what
went before and what is to follow. This
dramatic aspect of Hogarth's art is also
stressed by Hazlitt.

It is true that to study that dynamic
quality of Hogarth's requires intense
occupation with the engravings and his
whole way of expressing his ideas,
which is every unlooker is willing to
give. It is also true that at the time
when Mr. Auden studied the pictures,
with a view to writing the libretto,
no commentary on Hogarth's engrav-
ings was available to him which would
have helped him to interpret the Rake's
Progress in this way. However, such a
commentary existed already, though
unknown in the England of that time.
It had been written in the second half
of the eighteenth century by one of
the most versatile minds of Germany,
G. C. Lichtenberg, Professor of Mathe-
matics and Physics at the University
of Göttingen. That commentary has
now been made available in English
translation (*Lichtenberg's Commentaries
on Hogarth's Engravings*, Translated
and with an Introduction by Innes
and Gustav Herdun, Cresset Press, 1966).
Had it been known to Mr. Auden, he
would not have spoken of the series
as one of disconnected scenes of English
life, nor have called the scene of the
third picture "Brothel". It is
obviously nothing of the sort. Tra-
ditionally, as Lichtenberg has pointed out
convincingly, it is taking place at the Rose
Tavern, Drury Lane, then owned by a

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Library Service. Total book fund 1967/68 £170,000. Based at Headquarters.
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JUNIOR ASSISTANT
(GENERAL EDUCATION LIBRARY SERVICE)
This post includes provision of books for V.E.A. classes, study courses, etc. Based at
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This post includes the maintenance of the Union Catalogue in Haddenham and organises
and runs the system. Based at Haddenham. Salary: A.P. 3 £1,200-£1,435 p.a.
SCHOOLS' LIBRARIAN
This post involves visiting of schools within the Region, advising teachers on the choice
of books. Two vacancies, one based at Aylesbury and one based at Slough. Salary:
A.P. 3 £1,200-£1,435 p.a.
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ingham. Salary: A.P. 3 £1,200-£1,435 p.a.
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Further details may be obtained from the County Librarian, County Office, Watton
Road, Aylesbury, Bucks.
Applicants (by name, with the names of addresses and two referees, to the
County Librarian, County Office, Watton Road, Aylesbury, Bucks., to be received
by the 16th DECEMBER, 1967.

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LIBRARY

Applications are invited for the post of
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be Chartered Librarians, but consideration will be given to those
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are partly qualified. Salary on scale £820-£1,435. Chartered Libra-
rians £1,230-£1,435. Further particulars may be obtained from the
Deputy Secretary, The University, Southampton, SO9 5NH, to
whom applications giving the names of two professional referees
and a brief curriculum vitae should be sent not later than 29th
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by the 16th DECEMBER, 1967.

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BRANCHES**
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ASSISTANT CHILDREN'S LIBRARIAN
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Penwortham
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nation).
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County Librarian, County Hall, Preston, PR1 8RH, by 30th
November.

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Department of English

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The proposed salary scale for 1967-68 is as follows:
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Applications should state age, qualifications (Ph.D. or near
completion), special interests and research work completed, or
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British Literature, or 19th Century British Literature) and give
the names of three referees whom the University may consult.
Applications should reach the Chairman of the Department
of English as soon as possible.

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Relationship to any Member or Senior Officer of the Authority must be
disclosed.
K. E. MOORE
Town Clerk.
Town Hall, Roehdale.

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Merchant Shipping, and increased work for the Department
of Economic Affairs and the National Board for Prices and
Incomes, the Board's library services now operate in two
Divisions—an Economics Division and a Technical Division.
Opportunities are therefore available for work in a wide range
of economic, commercial and technical fields.
Senior Assistant Librarians occupy named posts as follows:
Librarians of the Civil Aviation Library, the Marine Library,
the Department of Economic Affairs Library, the Labour and
Prices Library; Deputy Librarian of the Statistics and Market
Intelligence Library; Head of Reader Services, Central Library;
Head of Serials Circulation, Central Library; Publications
Officer; Chief Cataloguer, Economics Division; Chief Cata-
loguer, Technical Division. Each post is supported by a
number of Grade IV Librarians and clerical staff.
Candidates for Librarian Grade III posts must hold a
Diploma in Librarianship from a British university, or be
Chartered Librarians, and must have had a minimum of five
years' professional experience in Librarianship. Salary scale:
£1,574-£1,874 p.a. (no sterling salary may be higher than
the lowest point in the scale), plus £85 a year for service in
Inner London. Five-day week. Annual leave: 4 weeks and
2 days, in addition to public holidays.
Candidates for Librarian Grade IV posts must be Chartered
Librarians, or have passed the Part II (Final) or postgraduate
professional examinations of the Library Association, or hold
a Diploma in Librarianship from a British university. Can-
didates sitting their Final examinations in Winter 1967 may
apply. Salary scale: £685 p.a. age 20-£970 p.a. age 25 (maximum
starting point)—£1,457 a year, plus £65, £70 or £75 a year
respectively for service in Inner London. Annual leave:
three weeks and three days, in addition to public holidays.
Prospects of permanent posts in both grades.
APPLICATION FORMS can be obtained from the Board
of Trade, Establishment Division, Room 707, 1 Victoria
Street, London, S.W.1, and should be returned by 30th
November, 1967.
Prospective applicants are welcome to make an appoint-
ment to visit the Central Library at 1 Victoria Street, London,
S.W.1, to meet senior staff (Tel. 01-222 7877, Ext. 3035, 3036,
2604).

KITWE CITY COUNCIL

Vacancy:

QUALIFIED LIBRARIAN

Applications are invited from suitably qualified and experienced persons
for appointment as Qualified Librarian to this authority.
This salary scale offered is as follows: Zambia officers £1,040 x £55-£1,260;
Non-Zambian officers (who shall be engaged on a 3 year contract of service)
£1,040 x £55-£1,260 plus gratuity of 15% on superannuation on the basis of
a minimum of two years' service. Plus increments allowances in the scale of £800.
The qualifications required for the post are a degree in Librarianship or
Membership of the Library Association.
However, consideration will be given to persons who can submit evidence
of high standard of theoretical and/or practical experience which would enable
them to undertake the duties attached to the post.
Leave conditions are in accordance with the Local Government Service
Commission. Conditions of Service No. 33 working days per annum.
Upon appointment and upon termination of service an officer employed on
contract will be provided with free passage for himself, his wife and up to the
price of two adult passengers for any children accompanying him from his place of
recruitment and back, provided that the amount of passage money paid for
children does not exceed the actual expenditure incurred at children's passage
rates for each child.
Applications, giving details of training, qualifications, experience, age,
marital status, nationality and availability, should be submitted to the under-
signed not later than 30th November, 1967.
Candidates will be interviewed and applicants must disclose any known relation-
ships to members or officers of the Council.
Further information may be obtained from the undersigned.
C. I. MILLWARD, Town Clerk.
City Office, P.O. Box 70, Kitwe, Zambia.

INFORMATION, PLEASE

Dr. Andrew Bell (1753-1832), founder
of Madras system of education. Any
documents, references, or information,
especially regarding schools endowed
or aided by him, or schools which
followed for any period his moni-
torial system.
Viewpark, Lawhead Road, St.
Andrews, Fife.
Harry Bell.
Clear-speaking women: references in
English, Continental or American
fiction.
I. Ware.
61 West Kensington Court, London,
W.14.
Edward Carpenter, British philosopher-
poet, first imitator of the style of Walt
Whitman in his *Towards Democracy*,
and introduced him to British readers.
Any letters, unpublished writings, and
memoirs.
Saqib Anwar.
Maulana Azad College of Arts,
Science and Commerce, P.B. 27,
Aurangabad-Da. (Maharashtra
State), India.
John Constable: any correspondence.
Norman Searle.
Hon. General Editor, Suffolk Records
Society, care of Record Office,
County Hall, Ipswich.
The *Elphinstone Review*: whereabouts of
copies containing poems by Charles
Williams (full name Charles Walter
Stanhope) (1886-1945). For descriptive
bibliography.
Stephen D. Matthews.
299 Victoria Lane, Elk Grove Village,
Illinois 60007.
Emily Faithfull (1835-1895), social
pioneer and feminist; whereabouts of
her papers, and of archives of

KEPLER'S MAN ON THE MOON

Sir,—As a working editor on the staff
of a journal of good repute, I know
the tendency of many readers to expect
flawless performance to accompany ex-
cellent reputation. And I hope I am
not arguing for the impossible in this
letter, which concerns your review
(October 26) of Edward Rosen's trans-
lation of and commentary on John
Kepler's *Sonitum*.
It does seem to me that no scrupulous
reviewer would say that your book is
"totally inadequate" without offering
specific documentation to support that
utterly damning phrase. Yet the re-
viewer of Professor Rosen's volume
gave 7.5 stars no reason for accepting
the opinion that the 1965 University
of California Press edition of *Kepler's
Dreams*, my own interpretation of the
Sonitum, is not worth their time.
Certainly I could not conscientiously
tell anyone that Professor Rosen's book
is lacking in merit, even though I can-
not find in it either (1) any major point
of concern to historians of science that
was not covered in my book of two
years earlier, or (2) any major point
on which Professor Rosen's interpreta-
tion differs appreciably from my inter-
pretation. There are in Professor
Rosen's book a great number of beryl-
lous unknown or unclear details of
Kepler's life and work, of which the
Dreams is in many respects a elimina-
tion and summation.
According to your reviewer, "Edward
Rosen is one of a select few English
right to be" involved with an English
version of the *Sonitum*. If this is so,
then I have an even better right. For
in a paper he read at the Tenth Inter-
national Congress of the History of
Science in the Cornell University camp-
us in 1962, Professor Rosen made the
following acknowledgement of intellec-
tual debt to me:
"Now permit me to call your atten-
tion to a case in which Kepler has
motioned endure. Like the most power-
ful governments in the world today,
Kepler tried to transport travellers
to the moon. Since he lacked huge
rockets, he resorted to a dream, as
he entitled his posthumous publica-
tion concerning the trip to the moon.
Perhaps because of its dreamy ex-
terior, importance of this publica-
tion as a serious scientific work has
been generally overlooked by students
of Kepler and by historians of science.
I have therefore pointed out to me
certain Pontac, a famous, or infamous,
imkeeper of his time.
It is, of course, left to the reader
to decide whether or not the matter
there are limits if one wants to know
the truth, and if Mr. Auden has
understood how much Hogarth has
as the preoccupation of Rakewell
action that had been going on at the
time in the development of Rakewell
would not have found it necessary to
make the libretto "a mixture of
thing which had never entered Hogarth's
mind." We know today so much about
the working of Hogarth's mind that we
can say this with certainty.
For the morally feature, Mr.
Auden has chosen the Rakewell story,
and in particular the Rakewell-Sarah
relationship, which is a mixture of
slightest shred in common. Rake-
well has one overriding aim, to satisfy his
unrelenting desire for improving his
self—Rakewell's chief aim, on the other
hand, is to indulge in the pleasure
of destroying himself. Gretchen is
shown as a happy innocent woman
who gradually, through her studies, be-
comes Faust, sinks from bad to worse
and she must meet her fate at the hands
of worldly justice for the murder of her
mother and child. Sarah on the other
hand is introduced in the first scene
as a girl deceived or at least deceived
by Rakewell. We see her being
time to time as she accompanies Rake-
well's progress with tears and devotion
(pictures four, seven and eight). In
the end it is she who survives Rake-
well's death in Bedlam. And when
Gretchen did in a way condemn
Faust's salvation (last Act of *Goethe's
Faust*), Sarah did nothing of the kind.
being little more than an analysing
ness of the Rake's Progress to de-
struction.
INNES AND GUSTAV HERDUN
39 Baileul Road, Bournemouth

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